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February 2014



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# JEFFERSON MONTHLY

## CONTENTS

FEBRUARY 2014



PHOTO: KEN HOWARD/METROPOLITAN OPERA

Johan Reuter as Barak and Christine Goerke as the Dyer's Wife in Richard Strauss's *Die Frau ohne Schatten* (see p. 27 for details).



Schneider Museum of Art continues its presentation *Home: Shelter and Habitat in Contemporary Art* through March 15 (see p. 29 for details). [Tracy Snelling, *Last House on the Left*, 2007 mixed media installation]



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### FEATURE

#### 6 Beer in the State of Jefferson

By Ginger Johnson

Oregon Beer. Those two words incite a lot of enthusiasm among beer lovers, seemingly the world over. Right here at home, Jefferson Public Radio's signal is flung far and wide in the State of Jefferson, a land inhabited by a multitude of independent thinkers and a preponderance of beer-loving folks. As we know, southern Oregon is a diverse territory, with much to offer in the realm of food, wine, public radio, and for the purposes of this article, beer. But where does one begin when talking about what is known as Oregon beer? And what about northern California beer for that matter?



The eruptive energy of Drum TAO returns to Medford featuring the time-honored art of Japanese Taiko drumming, presented by Craterian Performances on February 5.

### COLUMNS

- 5 Tuned In  
*Paul Westhelle*
- 9 Jefferson Almanac  
*Madeleine DeAndreis-Ayres*
- 10 Theater & The Arts  
*Molly Tinsley*
- 12 Inside the Box  
*Scott Dewing*
- 14 Recordings  
*Geoff Ridden*
- 16 Nature Notes  
*Frank Lang*
- 18 As It Was
- 19 Poetry  
*Richard Blanco*
- 20 EarthFix  
*Amelia Templeton*
- 21 The Splendid Table  
*Lynne Rossetto Kasper & Sally Swift*
- 24 First... The News  
*Geoffrey Riley*

### DEPARTMENTS

- 25 Jefferson Public Radio Program Guide
- 28 Artscene



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Paul Westhelle

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## JPR 2014

As we settle into the new year here at JPR, we've made some significant program changes that we hope you've had an opportunity to sample. We've shifted several of the programs that have been on the JPR airwaves for years between our three networks and have added several new programs to our schedule that have been high on our listener request list, such as *Radiolab*, *The Moth Radio Hour* and the return of *Science Friday*. Concurrent with these changes, we've also begun 24-hour per day operation of our Classics & News and Rhythm & News networks (our News & Information Service began operating 24 hours per day several years ago). While this change will cost us a bit more in programming and transmitter utility expense, we hope it provides additional service for JPR listeners who are night owls and early birds.

As we implement these changes and listeners become accustomed to our new program schedules, I thought I'd provide a brief overview of how we approach program changes here at JPR.

First and foremost, we select programs that are consistent with our mission – providing in-depth news grounded by strong journalistic standards, music that is not heard on commercial stations and entertainment programs that tell interesting, funny and sometimes poignant stories about what it

means to be human. Once a program meets this mission test, we consider a multitude of factors, such as a program's cost, how a program fits into the balance of news/talk versus music in our schedules, how a program melds with the programs around it providing a natural transition to the next program



Frankly, we're excited to shake things up a bit and believe several new programs we've added to our schedules will provide some of the most interesting and engaging "driveway moments" in the months and years ahead.

and whether a program provides a complementary choice between our three networks. The cold, hard truth is then faced – that whenever a new program is added it must replace one that someone in our audience enjoys. To evaluate which programs may have run their course, we use audience data we obtain from independent sources, listener feedback gathered throughout the year and during fund drives, and we research how programs have succeeded in other communities that have audience characteristics similar to those in the State of Jefferson.

At the end of the day, finalizing a program schedule is more art than science. While we never select programs based on our own individual preferences or tastes, ultimately choices do express the aesthetic judgment of our programming staff as we interpret the interests and sensibilities of our listeners. And, while emotions sometimes run hot if someone's favorite program has been replaced, we also keep in perspective that nothing we do can't be

CONTINUED ON PAGE 9

## Highlights:

*Fresh Air* moves to N&I at 3pm and 6pm

*Q* moves to R&N at 3pm  
*Radiolab* and *Q The Music* air on R&N Saturdays starting at Noon

*This American Life* and *The Moth Radio Hour* air on R&N Sundays starting at 10am

*American Routes* airs on R&N Sundays at 2pm

*Folk Alley* airs on R&N Sundays at 9pm

*Weekend Edition* begins on C&N and R&N weekends at 5am

*State Farm Music Hall* continues on C&N to 5am

*The New York Philharmonic* airs on C&N Saturdays at 5pm

*World Link* and *Day 6* air on N&I Saturdays starting at 8am

*Science Friday* returns to N&I Saturdays at 11am

*Backstory* airs on N&I Sundays at 2pm

*Fresh Air Weekend* airs on N&I Sundays at 6pm





Oregon Beer. Those two words incite a lot of enthusiasm among beer lovers, seemingly the world over. Right here at home, Jefferson Public Radio's signal is flung far and wide in the State of Jefferson, a land inhabited by a multitude of independent thinkers and a preponderance of beer-loving folks. As we know, southern Oregon is a diverse territory, with much to offer in the realm of food, wine, public radio, and for the purposes of this article, beer. But where does one begin when talking about what is known as Oregon beer? And what about northern California beer for that matter?

Let's start with a bit of background. In the beginning, Henry Saxer was the first licensed commercial brewery in the state, opening the doors in Liberty Brewery in 1852. While many in the area may think it was Henry Weinhard who flung wide the brewery doors, Mr. Saxer was actually first. Weinhard's proceeded to purchase Liberty Brewery of Portland in 1862. Weinhard's aptly named partner, George Bottler, worked together for two years until Bottler sold out to Henry. It's widely documented that Mr. Weinhard wanted to pump beer through the Skidmore Fountain, Portland's oldest piece of public art, yet was not granted permission. Pity.

If you have a chance to read about Weinhard's Fine Beers, you can learn a great deal about what beer was like in the community leading up to the First World War. Germans in America, pre-wartime, were welcomed the same as many immigrants. The struggles, dreams, successes and failures all resonated with the newly established European influenced brewers. Take the Lewis and Clark Centennial American Pacific Exposition and Oriental Fair of 1905 for example. Portland, Oregon hosted this centennial celebration of the Lewis & Clark Expedition. As a global event, it was the perfect opportunity for an Oregon brewer to be featured and indeed the special beer they brewed for the event, Kaiser Beer, won a gold medal at the Fair.

California was also an integral player in the modern beer movement. Pioneers like the venerable Fritz Maytag slowly resurrecting Anchor Brewing from the ashes in San Francisco, represented a quiet forthcoming sea change for beer in America. Credit needs to be given to Jack McAuliffe for starting up the "first" modern small independent brewery in the form of New Albion Brewing smack dab in the middle of what was becoming world class wine country, Sonoma, California. And we can thank others like Irene Firmet, founder of Full Sail Brewing in Hood River, Oregon for getting into the mash tuns (vessels used in the mashing process to convert the starches in crushed grains into sugars for fermentation) to progress the universal beverage of beer in America.

Moving forward. The age of prohibition found Oregon implementing a statewide prohibition fully four years prior to the national ratification of the Eighteenth Amendment that took place in 1919. And it wasn't the only state to do so. By 1916, 19 states had adopted anti-liquor laws effectively predating countrywide prohibition. For a full glimpse into Prohibition in this country, take a look at Ken Burns and Lynn Novick's three-part documentary film series that tells the story of the rise, rule, and fall of the Eighteenth Amendment to the U.S. Constitution and the entire era it encompassed ([www.pbs.org](http://www.pbs.org)).



Fast forward to modern day. Past repeal in 1933, past the possible secession of the State of Jefferson in 1941. Past the Civil Rights and Women's Liberation Movements and into the 1970's. At this time, America had a scarcity of breweries when compared to just 50 years earlier. By some accounts there were well over 1700 breweries in the U.S. when the Volstead Act (also known as the National Prohibition Act of 1919) was passed. By other accounts there were a thousand more. Regardless of the actual count, beer in America – and most certainly in Oregon – was very different than it is today. For beer lovers everywhere, that's good news. For those in the JPR listening area, it's even better with the numerous choices of fresh beer that we have available in our region.

Of the dozens of communities that share what JPR has to offer, many of them have their own breweries as well. When you want to sip and listen, find a local brewery, brewpub, or taproom and enjoy them simultaneously. Let's take a trip, give you an overview and see who's out there to discover and savor.

## Southern Oregon

Headquartered in Ashland, Oregon on the lovely Southern Oregon University campus, JPR shares its own immediate community with at least three local breweries. Standing Stone Brewing Company, in the historic Whittle Garage building in the middle of downtown, has been in operation since 1997 and is a full service brewpub. The 10-barrel system stays busy with the pub serving as a popular gathering place for locals, as well as an inviting spot to the many visitors the town sees each year. Caldera Brewing, with the original pub downtown, also began in 1997. With a recent expansion they've opened a roomy new brewpub on the south side of town to complement the downtown location, serving beer and food at both locations. Like many of the new breed of breweries popping up, the newest addition to Ashland is a "nano" brewery, Swingtree Brewing. The proud new owners have a taproom that's open a few nights a week with their own fresh beer on



CREDIT: OSU ORIGINAL COLLECTION: GENERAL OREGON ALBUM

The age of prohibition found Oregon implementing a statewide prohibition fully four years prior to the national ratification of the 18th amendment.

tap as well as guest taps, cider and wine. Since there is no food on premise, you can bring your friendly canines as well.

If you hop in the car and are listening to say *Car Talk* on JPR on a Saturday morning drive, you can easily get to Medford where the count of local breweries is climbing steadily. Bricktowne Brewing, started by an enthusiastic and accomplished homebrewer, has expanded from a 1-barrel system (31 gallons) to a 7-barrel custom-made system. Being right downtown in Medford provides a great central gathering place created by these community minded owners. Southern Oregon Brewing, known as SOB (say "es - oh - be") by locals, has been around for a while and makes a variety of beers available both at their nicely appointed taproom as well as in various retail establishments.

Ask if there's a place to walkabout for a beer in Southern Oregon and you'll find owner Ross with his 14-year-old Walkabout Brewing, newly relocated to Medford from Central Point. It was time to expand (a common happening as you can see!) and he found a new home with room to move. The coming summer months should also find a new patio set and ready for flavor lovers to linger and get some sunshine along with their beer. Along with a few other small capacity breweries in town, there's no shortage of locally made beer.

Keep heading north and you may find you're seeing double. June of 1975 welcomed the newly opened Miller's Shady Oaks Pizza Deli in Cave Junction by com-



Ross Litton, Founder of Walkabout Brewing, enjoys a pint with the author at his new brewery location in Medford.

**TOP:** Picnickers enjoying food and drink, including Weinhard beer. The Weinhard brand was among several regional Pacific Northwest beers which were staples in the Northwest market during the decades following the repeal of Prohibition.

munity minded owners Bertha and Jerry Miller. Now known as Wild River Brewing, they operate five locations you can visit in the Rogue Valley region. The original store is in Cave Junction; there is also one in Brookings, two in Grants Pass and one in Medford. Once you arrive and get comfy, you can take your pick of their beers and signature pizza at all the family friendly locations.

CONTINUED ON PAGE 22





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# Jefferson Almanac

Madeleine DeAndreis-Ayres

## Commitment

It's the month where we commemorate love and romance with its very own day, February 14th, Valentine's Day. Love and romance are all well and good, but boxes of chocolates, sexy lingerie, a fishing license—in other words presents—to your beloved only go so far in sealing the deal. For love to last, there is one more thing you absolutely need. It's not as sexy or titillating as a Victoria Secret bustier or an Orvis reel but, at least from my humble perspective, it means much more. You want to go the distance? You need commitment.

I got to thinking about the meaning of commitment after playing music for a wedding recently. Jim and I were married in December, 1985 and I think we, like I suspect most of you, really had no idea how encompassing, how huge the concept of commitment is. What couple does when starting out? I know pre-marital counselors cover that topic, right after the "create a budget" lesson and right before "which religion to raise the children" discussion. But really, how can anyone teach the subtleties and ambiguities and just plain unfathomableness of commitment, especially to a young couple who know, *just know*, that love, *that their love*, is strong enough to crush any obstacles that may lurk in the far away future.

Commitment isn't an abstract concept in a marriage; it's a real thing. It's palpable. You can touch it. In its most basic form, it's called showing up. You show up and do what you say you are going to do because someone else is depending on you to show up and keep your word....and look! There's a baby now and now you're showing up for two. Add to that you're now showing up for late night pharmacy runs, diaper changes and showing up to work with spit-up on your shoulder.

Commitment means making hard decisions together and backing them up with resolve, determination and, hopefully, money. You get tired of living in two rented rooms so you figure out how to swing a down payment to buy a three and two which leaves

you a coupon book the size of a footstool that you'll keep track of for thirty years. And look! You close escrow just in time to assemble another crib for baby number two.

Commitment means sticking it out even when you want to want run away screaming. You stay because you said you would. And you said you would stay in front of God, your family, and that person who is your spouse—but for the life of you—you can't remember what attracted you to him/her in the first place. But there must be *something* between you because, oh look! Here comes baby number three and *she's* not going to care if you are having a dark night of the soul with regard to your marriage; but you care because most of the time the daily trials of marriage do indeed pass and you eventually start remembering why you said "I do" in the first place.

Years go by, the cribs turn into bunk beds, you coach your kid's soccer teams, jobs and houses change; there are good years, not so good years but you continue to show up, and you show up and you show up. Showing up is an everyday commitment, an every moment commitment. You show up for the big decisions as well as the seemingly insignificant moments which are no less crucial in sustaining the marriage over the long haul.

A couple of years ago Jim, the kids and I went shopping in Ashland during Christmas. We were on Main Street and walking towards us was a group of carolers. We followed them into a store and stood in a corner to listen. After they belted out the raucous carols, Jingle Bells, Frosty the Snowman, Rudolph, I was completely caught off guard when one caroler began singing the first phrase of Silent Night and the rest joined in with brilliant, well-rehearsed harmony. Their music was so beautiful it shocked me into tears. I am not a

You show up for the big decisions as well as the seemingly insignificant moments which are no less crucial in sustaining the marriage over the long haul.

person who cries in public—quite the opposite—so when this unexpected wave of emotion hit me, I turned to my husband, hid my face in his coat and cried. He didn't ask me why I was crying, didn't try to cajole me into stopping, didn't recoil in horror at my unraveling—he just stuck around until my fit

was over. After nearly three decades, he doesn't need to know everything; he just needs to show up. And he does.

Madeleine DeAndreis-Ayres was born in Eureka, California into a large family that ate a lot of Rice Krispies and listened to George Carlin and Tom Lehrer albums while getting dressed for school. She started playing flute in 4th grade and continues playing in bands and with her husband Jim, an excellent guitarist who is also father to their three children Henry, Sally and Mae, fine upstanding citizens in their own communities. She recently retired from teaching in Scott Valley and is confident she will find things to do.

## Tuned In *From page 5*

modified if we believe we've made a mistake.

We hope you'll enjoy some of the new offerings on JPR. Frankly, we're excited to shake things up a bit and believe several new programs we've added to our schedules will provide some of the most interesting and engaging "driveway moments" in the months and years ahead.

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# Theatre and the Arts

Molly Tinsley



## The [Unforgettable] White Fugue

The frustration in crafting this column is the long lag-time between deadline and publication date. Add to that the tradition of orienting December articles to holiday subjects, and my enthusiasm for the Southern Oregon University production last November of *The White Fugue*, devised and directed by James Donlon, becomes almost a *why-bother-mention-it-now?*

Given its mere eight performances in the intimate Center Square Theatre, only a few hundred spectators saw the show. And as a piece of devised theatre, its chances of being recreated in another venue are slim. There is something poignant about the brevity of its life, yet its subject—the power of memory to shape and sustain reality—invites us to remember it. For the act of memory, *The White Fugue* seems to suggest, takes us into a realm very like Jung’s collective unconscious, governed by its own logic and physics and blessed with a transcendent permanence.

Scenic designers Delaney Kentzell and Grace Wolcott crafted a wonderfully flexible symbolic terrain for this memory realm. Like an upheaval in the floor of the black box, a steep ramp led up into one corner of the surrounding catwalk. No one, I thought, could climb and descend that angle; the entire cast did. The wall of movable panels upstage similarly defied physics, morphing into smaller boxes, barriers, places to hide. Above it all hung a cock-eyed chandelier.

The play began with couples in white formal garb executing an orderly waltz. A woman in bright street clothes stumbled in, and the dance shifted to contemporary chaos. Voicing the only words of the scene, the woman identified the dancers as her memories. Suddenly a figure in black, his face concealed by a black hood, scattered the dancers. He managed to capture one before she could escape, strangled her, and

disappeared with her body under the ramp. The mystery of this action shadowed the ensuing exploration of the memory landscape, scenes of childhood traumas, past loves. But the murderous, faceless apparition kept interrupting and making off with another of the ensemble. Determined to get to the bottom of this mysterious threat, the woman remembered her favorite *filme noir* and hired its detective.

The second act, entitled “Going Deeper,” actually continued in a sort of tongue-in-cheek revue mode. “The Birth Memory,” which one would think might have been the “deepest,” was tucked in between the representation of memory as a circus and the Memory Mall, home of J. C. Memories. Yet a lyrical thread had begun to insinuate itself into the story, epitomized perhaps by the *koan*-like murmur of the Lost Memory—“I am nothing but my absence.”

In the final scene, the woman removed her red jacket, and her sleuth divulged the solution to the mystery. He, whom she’d enlisted to end the murders, was the black-garbed murderer. And she, whose memories were vanishing, was approaching her own death, a new dimension she must enter with a clean slate. The ensemble clothed her in bridal white, as she herself became a memory. Her slow, sure march up the impossible ramp into white light carried that inarticulably magic charge of theatre at its best.

Devised theatre sparks controversy. About the same time I was riveted by *The White Fugue*, my playwrights’ listserv was hearing complaints from MFA students in playwriting who were finding few opportunities for workshop productions because all the directors and actors were captivated by devised theatre. Typically, devised theatre begins not with a script but with an idea or theme and an ensemble whose imaginative riffs on it will generate a performance that will be finalized by opening night. Move-



ment and design are just as important as a verbal text. Naysayers see devised theatre as a cousin to reality TV. At its worst, it can devolve into formlessness. When all contributions are accepted as equal, stories get muddled, structure collapses.

But there are clear appeals in this truly collaborative sub-genre of theatre, as SOU's *The White Fugue* splendidly demonstrates. A production can become exponentially richer when it blends the energy of multiple imaginations; when it acknowledges actors as creative sources, not just pawns carrying out orders; when it can incorporate spontaneous inspirations. Plays composed by collectives, like the OSF's *American Night* and *The Unfortunates*, which land on one end of the devised theatre continuum, have been wildly popular.

The success of the sub-genre lies in maintaining dramatic structure. This probably requires a designated director, a single consciousness sorting and selecting from the plural voices, and the commitment to a story, however simple—a journey that goes somewhere. In the case of *The White Fugue*, Donlon served as both teacher and director. He began with several pages outlining a vision for dramatizing memory and asked the student-actors to flesh it out. It was a simple story that invited rich embroidery: a woman is losing her memory/memories; she embarks on a journey to discover the reason; when she does, the horrific becomes beautiful, transcendent.

Amazingly, the students had four weeks from first meeting to first dress. In one week they wrote personal responses to prompts about various memories. Then Donlon selected from these mini-stories those that would be enacted at appropriate stations on the play's terrain. What emerged from the process was an ensemble of actors eminently suited to and invested in their different roles. I still smile when I remember a former student of mine, Jeremy Vik, a skilled juggler and acrobat, who absolutely nailed the opportunity to showcase these talents. His favorite moment in the play, he said, was his riff on Hamlet's gravedigger: he rose through a trap balancing the disk of floor on his head while playing a ukulele.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* ([www.fuzepublishing.com](http://www.fuzepublishing.com)).



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# Inside the Box

Scott Dewing

## Toward a Secure Internet

The Internet was not designed with security in mind. It was developed by computer scientists, most who knew one another personally, with the goal of interconnecting computers (at the time, large mainframes) and moving data back and forth. Security adds a layer of complexity and the task before them was complex enough. So they pressed forward, perhaps unaware that they were laying an unsecure foundation for what would decades later become a critical global communications infrastructure that today has more than 8 billion computing devices connected to it.

While this has worked out well for the folks at the NSA, it's not such a good thing for you and me and the couple billion other folks around the world daily using the Internet. It's also not good for the millions of companies, non-profit organizations, and social movements who daily rely on the Internet for communication and collaboration.

Let's start with the World Wide Web that most of us probably use every single day. When you launch a web browser and connect to a website, you're using the Hypertext Transfer Protocol, or HTTP. That's what that "http" is that precedes the website address up in your web browser's address bar. (If you see "https," no worries, I'll get to that in just a minute.) HTTP is the protocol that enables your web browser to communicate with a web server, which is where all the web pages that include text, pictures, videos, and hyperlinks to other websites, are stored. Web pages are just files on a computer located somewhere in the world. Your web browser is the "client" making the request for the information stored on that computer, which, in turn, is the "server" serv-

ing up the requested information.

All communications protocols like HTTP occur on a designated virtual "port." In the case of HTTP, all traffic is defined to occur via port 80. So when you open your web browser and go to [www.ijpr.org](http://www.ijpr.org), you are connecting to Jef-

ferson Public Radio's web server using HTTP over port 80. That connection request originates at your computer, goes to your Internet Service Provider, making hops from router to router until it is received by the web server that hosts all the files that comprise the [ijpr.com](http://ijpr.com) website.

All of that communication, however, happens "in-the-clear," so to speak,

on the information superhighway. It's the equivalent of driving to the grocery store with a large sign on top of your car featuring your name, address, and telephone number as well as the name, address, and telephone number of your destination.

None of us would probably want to do that. Even when we are out in public, we have a certain expectation of privacy. We probably don't want just anyone knowing who we are, where we're coming from and where we're going. But this is essentially what you are giving up when you connect to a website using HTTP.

"So what?" you might say.

Yes, so what. Who cares? Who's watching anyway?

Well, all kinds of folks, including your own government (see my column "Frankenstein, Tinfoil Hats, and The NSA" <http://ijpr.org/post/frankenstein-tinfoil-hats-and-nsa> for more information about that).

The secure implementation of the HTTP is a bit better, but also has limitations. Hypertext Transfer Protocol Secure,

“It's the equivalent of driving to the grocery store with a large sign on top of your car featuring your name, address, and telephone number as well as the name, address, and telephone number of your destination.”



or HTTPS, creates an encrypted connection between your computer's web-browser (the "client") and the computer hosting the web-site you are connecting to (the "server"). HTTPS communication occurs on port 443. All communication between the client and server is encrypted as it travels about the network infrastructure of the Internet. HTTPS accomplishes this by utilizing another protocol called Transport Layer Security (TLS).

Currently, however, only 25 percent of websites utilize HTTPS, which means that the majority of the web traffic zipping around on the Internet is unencrypted and in-the-clear. This is why the NSA has been able to take the Hoover vacuum cleaner approach to surveillance.

The Internet Engineering Task Force (IETF) is working on an updated implementation of HTTP called "HTTP 2.0" that would be encrypted by default. The goal is to begin rolling out HTTP 2.0 by the end of this year. Wide-spread adoption, however, could take some time as it won't be mandatory for websites to adopt the new HTTP standard.

Once HTTP 2.0 does become widely adopted, most all of the traffic enroute between clients (that's you) and servers (the computers serving up content) will no longer be vulnerable to massive surveillance by the NSA.

"Ubiquitous encryption on the Internet backbone will do an enormous amount of good and provide some real security and cover traffic for those who need to use encryption," said IETF chair Jari Arkko. "The more you can encrypt data as it flows on the Internet, the better we'll do."

While implementation of HTTP 2.0 is a good step toward securing the Internet, security guru Bruce Schneier, who has been a vocal critic of the NSA's massive surveillance efforts, advocates that technical solutions are not going to be enough.

"The Internet has become essential to our lives, and it has been subverted into a gigantic surveillance platform," Schneier said in an interview last year. "The solutions have to be political. The best advice for the average person is to agitate for political change."

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

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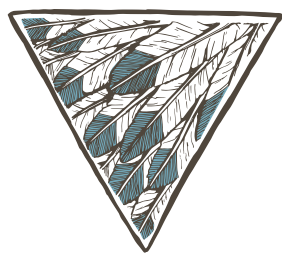
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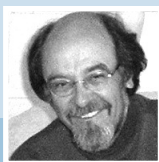
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# Recordings

Geoff Ridden

## Recordings and Recorders

2013 proved to be a difficult year for me because several of my friends passed away, in England and here in the state of Jefferson. Among those I lost in this area are two men who made significant contributions to music: Jim Rich, who led the Jefferson Baroque Orchestra (JBO), and JPR's own Brad Ranger. I did not feel I was able to get to know either of them as well as I would have wished, and, reading Ray Bradbury's *Dandelion Wine* once again, I was reminded of what valuable resources of history and culture we lose each time someone close to us passes on and their voices are no longer heard.

The deaths of those you know inevitably turns your thoughts to your own mortality and your own life. I have been thinking about music played at funerals, and I believe the first time I was aware of songs at these ceremonies was at the funeral service for Princess Diana back in 1997, which included not only music by Sir John Tavener (who also died in 2013), but also a re-working of Elton John's "Candle in the Wind."

My own list of parting songs seems to vary from week to week, but would almost certainly include "Thank you for the Days" sung by Kirsty MacColl, Green Day's "Time of Your Life," Purcell "Dido's Lament: When I am laid in earth," sung by Alison Moyet from her 2004 album *Voice* and the beautiful unaccompanied version of "In My Life" by June Tabor on the 2012 album *Rubber Folk*. I hope that Brad might approve of some of these choices.

It would be hard also not to include "Going Back" either sung by Dusty Spring-

field or in the version by Freddy Mercury when he was still Larry Lurex. Hearing that song takes me back to my own childhood, although, sadly, I cannot go back to the place I loved "so well in my youth," because it no longer exists. My hometown in England was renamed in 1967 and moved to a different county a few years later as

part of some boundary changes.

However, among the things "I learned so well" in my childhood in that now-long-gone place was my first musical instrument: that much undervalued instrument which almost gives its name to this column — the recorder. We probably still tend to associate the

recorder with childhood: there is a poster in the YMCA in Ashland showing a little girl playing a recorder, which sits alongside other posters extolling the virtues of a healthy lifestyle. In fact, this, one of the most ancient of musical instruments, is actually very difficult to play well. I can attest to that, having played it, not at all well, with the JBO last year.

When we hear the recorder on JPR it is often being played early in the morning or at the end of a program, and the recordings are often relatively short pieces of Renaissance and Baroque music, such as Handel's Recorder sonata, Telemann's Recorder quartet or the concerti of Heinichen and Vivaldi. In fact, early music for the recorder was often not signaled as being for this instrument at all, since it was frequently known as the flute, whilst the instrument we know by that name was referred to as the transverse flute: nowadays, all flutes are transverse instruments.

Carl Dolmetsch wrote in 1939 of his recitals in Wigmore Hall:

“Among those I lost in this area are two men who made significant contributions to music: Jim Rich, who led the Jefferson Baroque Orchestra (JBO), and JPR's own Brad Ranger.”



*"One of my aims will be to demonstrate the possibilities of the recorder as a virtuoso instrument on a par with the already accepted violin, flute or pianoforte, and to present masterpieces of music which form part of its literature."*

It was in large measure because of Dolmetsch that the recorder became so popular in the twentieth century, and there are many contemporary composers who continue to value the recorder and to write for the instrument. Several of these composers are featured on the 1995 album *Moonchild's Dream: Recorder Concertos* by Michala Petri and the English Chamber Orchestra. This RCA album (ASIN: B000003FOV) includes a concerto by Sir Malcolm Arnold as well as the lyrical Concerto for Recorder and Orchestra ("Moonchild's Dream") by Thomas Koppel (b. 1944). I recommend this recording to all who have ever played this undervalued instrument. May it take you back to the things you "learned so well" in your youth.

Geoff Ridden is the occasional host of *First Concert* and *Siskiyou Music Hall*, heard on JPR's Classics & News Service and online at [www.ijpr.org](http://www.ijpr.org)

*Note From The Editor:* It is by complete coincidence that Don Matthews and Geoff Ridden tackled the same topic in the January and February "Recordings" columns. Perhaps this happened because the darkness of winter reminds us of loss, both recent and past, or perhaps this happened because we here at JPR continue to mourn the loss of our dear friends who have come and gone. Whatever inspired Don and Geoff to write about this tender topic, I'm glad they shared their thoughts with us. It reminds us just how much music matters.

— Abby Kraft

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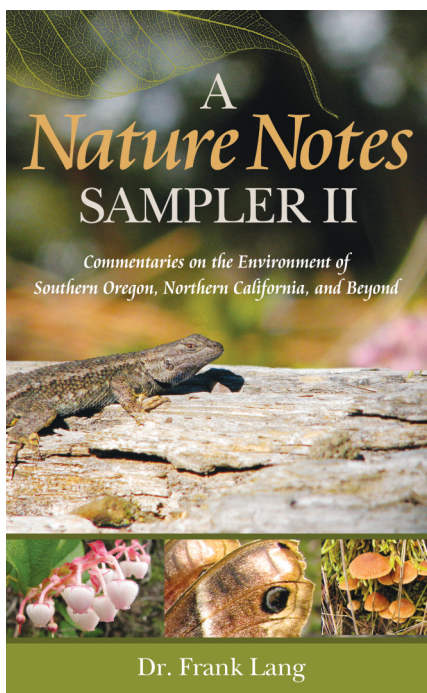
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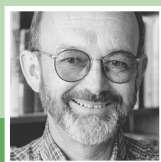
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# Nature Notes

Frank Lang

## Nature Attention Deficit

Some time ago at an Association of Partners for Public Lands meeting in Little Rock, Arkansas, Nature Notes had the pleasure of hearing a presentation by Richard Louv, author and columnist for the *San Diego Union-Tribune* and self-described futurist. He specializes in family, nature, and community. Nature Notes, curious thing that he is, wanted to learn more about him. Google time. Other than items intended for talk introductions and book jackets, there wasn't much. No background, no schooling, no nothing.

Louv is the author of *Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder*. Nature Deficit Disorder, brilliant! Louv's basic the-

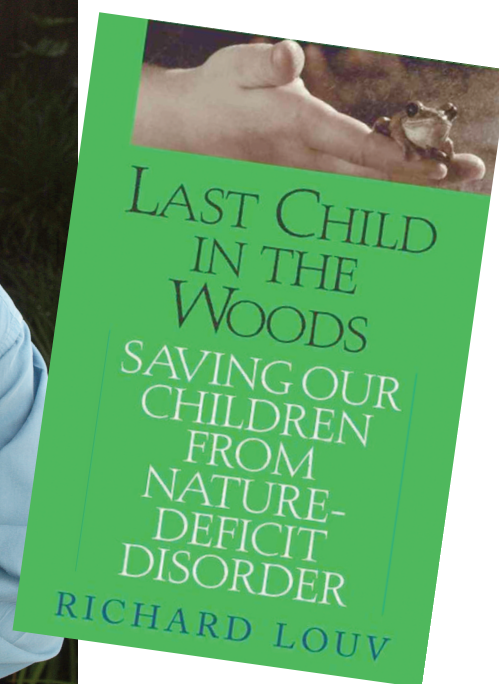
sis is that today's children are deprived of the essential facts of nature that are learned by being in nature at a tender age. He lauds the value of playing in nature and exploring without the interference of grown-ups, adults of any kind, including parents.

“Much of Nature Notes' future, his interests and worldview, were molded by his ability to play unfettered in the Natural World.”

His talk sent thinking Nature Notes back to his childhood. He lived at the end of a street in Olympia, Washington surrounded by vacant lots up the street and a deep wooded ravine behind with a railroad track and small stream beyond that. Up the track was Moss Lake, a sphagnum edged pond. It was widely accepted that if you drowned in Moss Lake your body would



Richard Louv





turn up floating in Puget Sound some distance away via a mysterious and not well understood passage way. We were very careful when exploring Moss Lake for aquatic critters and other wonders. No floaters among us.

Often a gang of small pre-adolescent boys with an occasional girl or two explored the dark woods, playing made-up games with our rules settled by peer-group arbitration. Lots of hide and seek games. One we called J. Dangle Punkly. Punkly, older listeners may recall, was a Bob and Ray character from Radio Days who held the formula for the edible beer bottle. One of us would be the fox-like Punkley, given a head start, and then pursued to exhaustion by the remaining hounds. The capturer of Punkley reversed roles and the chase continued 'til dark or Papa's shrill whistle sent us home smelly, dirty, sweaty, and exhausted.

Nature Notes acquired first hand knowledge of gravity in two ways: the occasional roof collapse in the rabbit warren of forts dug in the vacant lot and from the somewhat less than perfectly engineered tree house Nature Notes constructed following his own plans.

The big leaf maple was perfect. Two large trunks from a forked base that begged to have parallel 2 x 4's nailed between them six or so feet above the ground. Boards were laid across and nailed to the 2 x 4's. Nature Notes clamored up and walked to the edge to look down. He can still remember hearing the screech of pulling nails and the smell of cushioning, decayed maple leaves once he recovered his breath after having it knocked out of him by the fall.

Much of Nature Notes' future, his interests and worldview, were molded by his ability to play unfettered in the Natural World. The experiences and life lessons taught there were learned from his peers and Mother Nature herself. Richard Louv is right. There is a tragic loss of contact with nature among today's children. What he calls the Nature-Deficit Disorder.

What to do about it is the problem.

---

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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So much has changed in the over 40 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling —almost experimental— operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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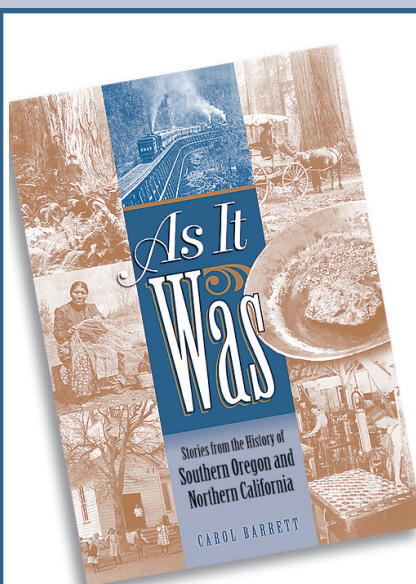
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## As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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# As It Was

Stories from the State of Jefferson

## Globetrotting Writer Describes Miserable Night in an Indian Hut

by Kernan Turner

Try to imagine a 57-year-old Viennese woman, drenched from the rain, seeking shelter in 1853 in a remote Smith River Indian Village northeast of newly founded Crescent City, Calif.

The woman, travel adventurer Ida Pfeiffer, crouches into a hut built over a hole in the ground, its roof covered with leaves and branches. She joins a dozen naked Indians lying around a blazing fire. Pfeiffer, overcome by the heat and vapors as more curious Indians crowd into the hut, seeks fresh air outside. The rain drives her back inside, the men leave, and she beds down with the women.

She later writes, "One of them placed herself so close on one side of me that I could hardly turn around, and on the other side ... stood a large basket containing smoked fish; (and) overhead hung another basket of fish to be smoked; and we lay on the bare, cold ground, without a pillow or covering, so it may be imagined what a luxurious night I passed."

Pfeiffer wrote about her miserable night in a book titled *A Lady's Second Journey Round the World*, a sequel to an earlier travel book that made her famous.

Source: Pfeiffer, Ida. *A Lady's Second Journey Round the World*. Vol. 2. London: Longman, Brown, Green, and Longmans, 1855. 88-91. *Google Books*. Web. 10 Dec. 2013.

<https://archive.org/stream/aladysecondjou00pfei/goog#page/n2/mode/2up>

## Gold Hill Celebrates Gold Dust Days in June

by Dennis Powers

The Gold Dust Days celebration in Gold Hill, Ore., has changed considerably over the years. It dates back decades to the Salmon Festival, which later became the Community Carnival.

In the past, the community chose a king and queen of the parade and activities included a custom car show, beer garden and contests of arm-wrestling, pie-eating, best liar, talent, beauty, and bow-and-arrow shooting. Celebrants ate at buffalo barbeques or salmon bakes.

In the 1960s and 70s, weekend festivities included the "hill climb," or "mountain race." Entrants raced through Gold Hill from the city park, looped up to the top of Beacon Hill (also known as Nugget Butte), and then back to the city. It was a tough three-mile race with the steepest grade at 50 percent. A few times the events included skydiving with prizes for landing closest to a target in the city park.

The 2014 Gold Dust Days on the first Saturday of June will offer scrambling for coins in a haystack, live music, pony rides, a bake sale, old-fashioned butter churning, gold panning, displays and historical exhibits.

Source: Gold Hill Historical Society files and records, Janet Sessions (Head Researcher), Gold Hill, Oregon.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.





# Poetry

Richard Blanco

## Practice Problem

If I leave home at 12:48 PM, drive  
8 miles, catch a plane accelerating  
at 3 m/s<sup>2</sup> against the earth spinning  
900 mph clockwise, and count

76 Royal palms from the sky before  
I land in Havana at exactly 3:28 PM,  
if I take a bus through rain falling  
a 15° and cross a 1500-foot bridge

between two mountains where  
my mother was born at 6:52 AM,  
if I get off the bus, head south  
at 36 mph in a '57 Buick with a tail

wind blowing off the sugarcane  
south by southeast at 18 ft/s  
to my grandfather's town where  
I see the same 4,701 stars he saw

above his house, if I suddenly  
decelerate at 2 m/s<sup>2</sup> to follow  
a man in a straw hat for a mile  
because he looks like my father,

if I turn around, walk 3,200 steps  
per day, how long will it take me  
to get back home knowing I have  
1.2 billion seconds left to live?

## Sitting on My Mother's Porch in Westchester, Florida

In the afternoon I see myself at night  
through the hibiscus chasing fireflies  
with my dead father who traps them  
in glass jars—nightlights for my room.  
It's always summer in the front yard:  
my brother and I slicing watermelons  
with grandfather's machete, our shirts  
stained pink, mouths sticky with sugar  
washed off as we play with the hose.  
The gardenia my mother planted  
twenty years ago blooms for the first time  
again, while father still mows the lawn,  
the grass clippings green glitter stuck  
to the sweat on his hairy chest, his skin  
the scent of yellow, of the sun ripening  
heart-shaped mangos my grandmother  
turns into marmalade to fatten me up.  
Everything I am is here still, sitting  
with my grandfather on lawn chairs  
watching plum sunsets and the clouds  
of his *tabaco* vanishing into the wind,  
into the chirp of crickets echoing back  
from stars that haven't moved since  
I first saw them, and the moon not yet  
replaced by the glow of the city's lights,  
and the banyan tree across the street  
as if never cut down, its shadow still  
a cloud on the yard, dropping roots  
as thick as my legs from its branches,  
through the air, deep into the earth  
here, for the rest of my life.

Richard Blanco read his poem "One Today" at President Obama's Inauguration, January 21, 2013. He is the youngest person and the first Latino to have received this honor. Exploring themes of Latino identity and place, Blanco's poems have appeared in *Best American Poetry 2000*, *Best American Prose Poems*, and many other anthologies. This month's poems are from his most recent poetry collection, *Looking for The Gulf Motel* (University of Pittsburgh Press, 2012), and are printed with permission. His other collections are *Directions to The Beach of the Dead* and *City of a Hundred Fires*. Richard Blanco appears March 3, 2014, at Mountain Avenue Theatre, Ashland High School, as part of the Chautauqua Poets & Writers Series. Further information at [www.chautauquawriters.org](http://www.chautauquawriters.org)

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## How A 3-D Printer Is Helping Preserve A Saber-Toothed Salmon

For years, museum conservators and paleontologists have yearned for a way to duplicate fragile fossils without damaging them. Now scientists with the University of Oregon say they have found a way to do just that, with the help of a relatively inexpensive 3-D printer.

They've starting by duplicating the skull of a particularly important fossil in their collection: a giant saber-toothed salmon fossil discovered near Madras, Ore.

Nick Famoso, a PhD student at the university, is helping with the replication process. He says saber-toothed salmon, *Oncorhynchus rastronus*, swam the oceans and rivers of the Northwest 5 to 7 million years ago. They were ancestors of sockeye salmon. "Put a big old gnarly tooth in the front jaw. Make it a lot bigger. That's a saber-tooth salmon," he says.

The salmon grew to be 6- to 12-feet long, on a vegetarian diet of plankton and filter food. The tooth, which grew as long as a human thumb, developed on spawning males.

Famoso says the university holds what's known as a "type specimen" of *Oncorhynchus*: a particularly well-preserved example that was used to describe the species. The university wanted to make the fossil the centerpiece of a salmon evolution exhibit at its Museum of Cultural and Natural History. But the *Oncorhynchus* fossil was too fragile and too scientifically valuable to risk casting — using the traditional method of pouring a latex mold around the fossil.

Famoso says delicate fossils of fish and bird skeletons can shatter and be permanently lost during the process of removing the mold.



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The University of Oregon's saber-toothed fossil skull, prepared for a CT scan. **ABOVE RIGHT:** The fossil was scanned to build an image for the 3D printer. **TOP:** A saber-toothed salmon, as depicted by artist Ray Troll. The mural is part of the University of Oregon Museum of Natural and Cultural History.



"Generally when you do that we use latex and we make molds, and we pull the mold and we make a cast out of that mold. That's great but not all fossils can be molded and cast. This is where the 3-D printing comes in and it's really exciting."

Instead, the salmon fossil was given a CT scan, creating a detailed 3-D image. Now the university's science librarian, Dean Walton, is feeding that image file into a 3-D printer. The printer's software slices the image into a series of thin layers that are laid down with a plastic called polylactic acid.

"In some ways, you can think of this as a glorified glue-gun that's melting and squirting out a little line of plastic," he says.

Walton says the printer, which cost a little over \$2,000, can print objects the size of a milk carton and has a resolution down to a tenth of a millimeter. He says University of Oregon students and faculty can use the printer for free, but should be warned it's a slow process. Printing the first piece of the salmon fossil took 72 hours.

Famoso will use the plastic replica to make a traditional cast model for display. He hopes the new replication technology will make it easier for scientists to share copies of fossils for research and public display without putting the originals at risk. He says Badlands National Park in South Dakota is also experimenting with the technique. Paleontologists at the University of Washington are using a 3-D printer to make custom cradles to securely hold delicate fossils in place.

The replica of the saber-toothed salmon fossil will go on display at University of Oregon's Museum of Natural and Cultural History this year.

Amelia Templeton is a reporter for Earth-Fix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, Southern Oregon Public Television, and Jefferson Public Radio.



# The Splendid Table

Lynne Rossetto Kasper & Sally Swift

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at [www.ijpr.org](http://www.ijpr.org)



## Pan-Crisped Deviled Eggs on French Lettuces

Who would imagine browning deviled eggs to caramelize their edges and crisp their fillings? What a sensual turn with a hard-cooked egg.

We owe the idea to Jacques Pépin and his memoir, *The Apprentice: My Life in the Kitchen* (Houghton Mifflin, 2003). The inspiration comes from war-torn France and a recipe born of scarcity that Jacques' mother created during World War II, though you'd never know it when you pick up your fork.

This is the kind of double-edged story that we love to find in the things we eat. Note: The eggs could be stuffed a day ahead and refrigerated until you are ready to sauté them.

### Ingredients

#### Eggs

- 8 large eggs, hard-cooked and peeled
- 1 scant teaspoon Dijon mustard
- 2 medium garlic cloves, minced
- 2-1/2 teaspoons minced onion
- 2-1/2 tight-packed tablespoons fresh flat-leaf parsley leaves, coarse chopped
- 2 to 3 tablespoons milk
- 2-1/2 teaspoons mayonnaise
- 1-1/2 teaspoons white wine vinegar
- Salt and fresh-ground black pepper
- 2 to 3 tablespoons good-tasting extra-virgin olive oil

#### Dressing

- The leftover egg stuffing
- 3 tablespoons good-tasting extra-virgin olive oil
- 1 generous teaspoon Dijon mustard

- 2-1/2 tablespoons milk
- 2-1/2 teaspoons white wine vinegar
- Salt and fresh-ground black pepper

### Salad

- 4 generous handfuls mixed greens, such as Bibb lettuce, mâche, and dandelion greens or frisée, washed and dried

### Instructions

Cut the hard-cooked eggs in half lengthwise. Gently remove the yolks (fingers work best), and place them in a medium bowl. Reserve the whites.

Add the mustard, garlic, onion, parsley, milk, mayonnaise, and vinegar to the yolks. With a fork, crush everything together into a thick paste. Add salt and pepper to taste.

Pack the mixture back into the hollows of the egg whites, so the filling is even with the surface of the egg, not mounded. You will have leftover stuffing (this becomes the salad dressing).

In a large nonstick skillet, heat the oil over medium heat. Gently place the eggs in the pan, stuffed side down. Cook until the eggs are beautifully browned, 3 to 5 minutes. Sprinkle them with salt and pepper as they cook.

As the eggs sauté, combine in a large bowl the leftover egg stuffing with all the dressing ingredients. Add the salad greens to the bowl, and toss. Heap them on a serving platter.

Gently lift the eggs from the pan, turn them filling side up, set them on the greens, and serve.



## Headed North

When you're looking for tasty beer and are interested in supporting local business, Roseburg's a good burg to explore. It's a gem of a town nestled in the Umpqua River watershed with a colorful story. With at least five breweries currently in operation, up from zero not very long ago, you can find flavors that please at various spots around town. Old 99 Brewing is a good place to start, with a friendly crew ready to tell you about their beer. Started by three friends brewing in a small garage, Old 99 offers what is relatively standard in most breweries, taprooms and pubs: a sampling, also known as a flight. A flight is an assortment of beers on tap at a brewery, served in small portions and designed to enable folks to taste what's available. It's an excellent and smart way to become familiar with beer wherever this option is available. The Old 99 crew has fun with it calling their flight a "Road Trip."

There's even a new site dedicated to all the locations and hours of operation info for the breweries and pubs in Roseburg, findable at [brewburg.com](http://brewburg.com). Local beer enthusiast and diplomat Steve Bahr started the site to simply help others easily find Roseburg beer. And he's not alone in helping people find fresh beer. Julie Wartell, founder of PubQuest.com, began this site several years ago when her skills for professional mapping and love of beer happily collided. Julie graciously created a

special map to use in looking at beer choices in the State of Jefferson. Cheers to that!

Being a long time local and retired librarian with an easy manner and desire to share what he knows, Steve happily recommends Roseburg Station Pub & Brewery. It's one of the many McMenamin's establishments started by brothers Mike and Brian McMenamin in 1974. Steve shares that "it's our go-to place because of the atmosphere with its hard to beat coziness, especially in the winter, and the fact that it's located in the old train station is very eye appealing." Two-Shy Brewing is a newer flavor opportunity when you're in town as well, open Friday and Saturday for the seasoned and the curious seeking local beer. The trip to Draper Brewing from Roseburg isn't long enough to enjoy a whole hour of *As It Happens*, yet it's worth the sacrifice to enjoy their beers, thoughtfully brewed on a compact 5-barrel system.

The Oregon Coast is a regional gem, most likely something JPR supporters like to crow about. Rightly so, especially when you combine the fresh ocean air with fresh beer. Once in Coos Bay you can visit the 7 Devils Public House, open five afternoons a week, to enjoy their beer and food. Like many breweries, it was a dream in the making made real. Many brewers and breweries come to the fold by way of other careers first and the owners of 7 Devils, wife and husband team Annie Pollard and Carmen Matthews,

are a great example of this commonality in the industry.

In the east, located in the gorgeous Klamath Basin is namesake brewery Klamath Basin Brewing Company housed in the former historic Crater Lake Creamery building, built in 1935. With the easy to find neon "Blue Cow" sign from the old creamery still standing, it's a beacon for local and traveling beer fans. Another tasty option is Mia & Pia's Pizzeria and Brewhouse, a short 3.5-mile bike ride down the road in Klamath Falls. Featuring their own beers and house made pizzas, these folks are typical of beer folk: they support the community that supports them, which keeps them pretty busy in return.

## Northern California

California has long been known for setting trends in America. The beer available in the Northern California JPR listening area goes hand in hand with that now permanent part of our American landscape.

Let's start with Lost Coast Brewery in Eureka, California. With a full brewery and restaurant open seven days a week, Lost Coast is a great example of a solid modern brewery in America. July 1990 found the café open for business, a several year plan and dream of co-founders and owners Wendy Pound and Barbara Groom. The historic Pythian Castle provides a singular location for enjoyers of fresh beer and food, served up with enthusiasm in the Humboldt Bay region. Lost Coast is also an example of

“

Of the dozens of communities that share what JPR has to offer, many of them have their own breweries as well.



The State of Jefferson boasts a multitude of breweries worthy of a regional beer tour.



a distributing brewpub, wherein you can buy fresh made beer on premise, as well as packaged beer to go.

Long time and totally organic brewery Eel River Brewing in Fortuna is well-known and well-received for its beers. As America's first certified organic brewery, it's definitely a destination to explore. A short trip to Six Rivers Brewing in McKinleyville will yield yet another flavorful visit – with a twist. One of their house beers, the Chili Pepper Beer, is a delightful and tastebud-awakening selection that pairs nicely with their food menu. Co-owners Meredith and Talia have been generating enthusiasm from the community far and wide since they purchased it in 2004, with continued success.

Mad River Brewing nestled in Blue Lake rounds out this cluster of breweries in the immediate area, with an assortment of year round beers complemented by delicious seasonals. A short hop away, Etna Brewing proudly extols their location as “Fresh From the Mountains of Jefferson State.” The brand also proudly announces that the brewery started in 1872, well before Prohibition. There aren't many breweries that were able to make it through Prohibition so this claim to fame certainly gets your attention.

Visiting the quaint town of Dunsmuir will find you in good company with other beer lovers. Dunsmuir Brewery Works is an easily findable spot on the map and worth a stop to refresh and refuel. This small and cozy place serves up delicious house made soups like Gazpacho in the hot summer months to go with their tasty beer on draught. Open since 2009, they're a symbol of the continued growth of breweries all across the country.

If you're heading to Redding then a visit to one of the newer establishments like Wildcard Brewing Company would be in order. The tasting taproom is open a few days a week with regularly visiting local food trucks. Fall River Brewing also located in Redding is another likely target to find in the Intermountain area. Finally, when you head back seaside, put North Coast Brewing in Fort Bragg on your list of places to visit. With a restaurant and live music, it's a perfect way to wind up this beer trip as you enjoy your Jefferson Public Radio programs on your travels.

## To Go

I've yet to come across a brewery of any size uninterested in sharing their story. One

thing I know is that brewers are hardworking folks, with busy full days. So if you want to stop by and chat, calling ahead to find out what works for them is in order. You can't stop a brew cycle, and respecting their schedule will reflect your interest in their tasty efforts by being mindful of their busy days.

Lots of beer focused businesses, breweries included, welcome visitors. Some have scheduled tours that are either drop-in or call-to-reserve-your-spot, so a quick web search should yield that information when you make your plans. Another option is taking a beer bus tour, like the one Indigo Creek Outfitters offers out of Ashland. Will Volpert, owner of the Indigo Creek, leads interactive tours of local breweries and eateries. Plus it complements the warmer months' river rafting schedule and helps develop more local economic stimulus for the breweries.

Finally, a few things to keep in mind as you consider the mind-boggling availability of fresh beer in the region: moderation, frequency and volume. Designating a driver and consuming in moderation help everyone enjoy beer more. Being a diplomat of beer (vs. a snob) will create and develop friendship and community. Frequency of consumption and volume consumed are two elements to also be mindful of. Making sure you are happily and responsibly supporting your local breweries is good for everyone.

So get out there. Gather a group of friends together, load up the car, and tune your radio to JPR. Make plans this year to enjoy, meet, sip, and learn about the incredible beer offerings the State of Jefferson brings us. Cheers!

When you want to go out and enjoy beer and food, Ginger Johnson is game. She loves the wide variety of programming on JPR and getting people to think differently. Find out more about her and her business at [WomenEnjoyingBeer.com](http://WomenEnjoyingBeer.com)

## Notes on Beer & Food

One of the true advantages of living in the State of Jefferson is the fresh and abundant food that is readily available. When you enjoy beer, enjoy food along with it. Here are a few reasons why.

1

Eating before consuming beer and any alcoholic beverages better helps to mitigate and metabolize the alcohol. This lends to a healthier and smarter habit of enjoyment. Eating at the same time as drinking will not have the same results.

2

As I stated in the article, moderation is really the key here. Everyone wants to have fun so bear that in mind, especially respecting other folks around you when you're out and about. Food will help moderate the effects of alcohol and is a tasty addition to your fun.

3

Pairing beer and food is a truly enlightening taste bud adventure. The great thing about pairing is that since we all have our own unique responses to beer and food, every experience is valid and can be treated as an exploration. Whether you mix and match or are methodical about how you taste these flavor partners together, go for it!

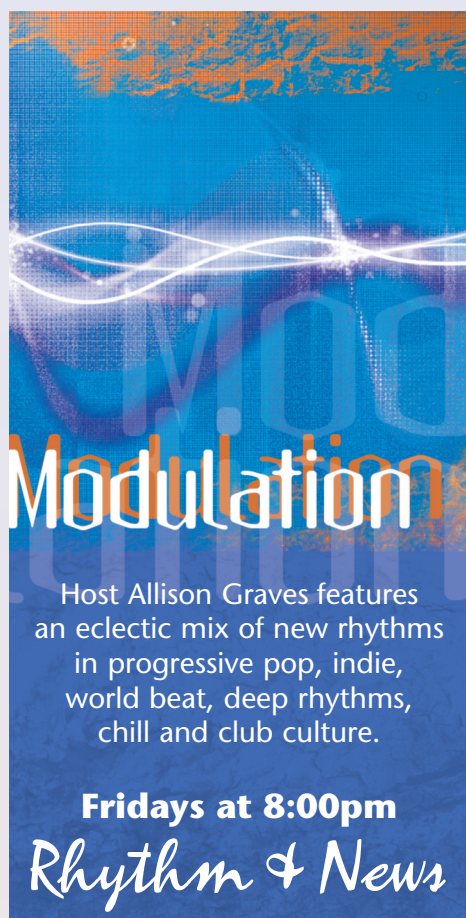
4

With a nice selection of beer and food oriented books widely available, head to your neighborhood bookstore to pick one or two up for education's sake. They make great gifts, to yourself and to others.

Whatever you do, get out and enjoy. If you visit a brewpub with food on premise, dig in. If you visit a taproom with local food trucks, dig in. If you go where neither are part of the deal, then pack a picnic to bring along and dig in.

*Salud!*





Host Allison Graves features an eclectic mix of new rhythms in progressive pop, indie, world beat, deep rhythms, chill and club culture.

**Fridays at 8:00pm**  
*Rhythm & News*



**The Splendid Table®**

**AMERICAN PUBLIC MEDIA™**

**Sundays at 9am on JPR's Rhythm & News Service and online at [www.ijpr.org](http://www.ijpr.org)**

The Splendid Table is a culinary, culture, and lifestyle one-hour program that celebrates food and its ability to touch the lives and feed the souls of everyone. Each week, award-winning host Lynne Rossetto Kasper leads listeners on a journey of the senses and hosts discussions with a variety of writers and personalities who share their passion for the culinary delights.



# First... The News

Geoffrey Riley

## A Look Inside

We can now say “news team” at JPR with a sense of accomplishment knowing that we have the ability to realize the full potential of that title with the addition of staff and resources. We’ll be joining you in each edition of the *Jefferson Monthly* with a look inside our burgeoning news operation.

True, “burgeoning” may be overstating things just a bit. But the last half of 2013 featured some key changes in what we offer to our listeners and web visitors under the banner of JPR News:

■ Local news broadcasts began appearing in *The Jefferson Exchange*, heard on the News & Information Service, at the top of both hours (8 AM and 9 AM, with the show and casts repeating at 8 PM and 9 PM).

■ iJPR.org took on an entirely new look and mission with the changeover effective in late September. It now updates frequently with news from around our region and the world, with embedded audio files allowing you speedy access to stories, interviews and music.

■ The news staff welcomed the return of former News Director **Liam Moriarty** back as a feature reporter, with the bulk of his work appearing during *Morning Edition*.



That last item is a true case of “multiplication by addition.” Liam’s versatility allows JPR News to cover issues of interest in our region in a way that was simply impossible before his arrival. One person dedicated to collecting news of the region adds a dimension we lacked for several years.

So let’s visit with the rest of news team (I am now removing the quotes) to get an idea of the daily traffic flow at JPR:

■ **Barbara Dellenback** is generally the first local voice heard on any of the JPR stations on weekdays. She produces regional news broadcasts within *Morning Edition*, with casts following NPR News at 6 AM, 7 AM and 8 AM. Barbara also delivers weather forecasts at 19 and 49 minutes past each hour, starting at 5:19 AM, and she introduces Liam’s pieces and other regional pieces he’s selected for air, generally after the NPR News at 7:30 AM on our Rhythm & News Service.



■ **Charlotte Duren** is now in her second year producing *The Jefferson Exchange*, our interview and call-in show airing 8 AM-10 AM (rebroadcast 12 hours later) on the News & Information Service. At a minimum, Charlotte will chase down and schedule 14 interview guests in a week. She also spends time each afternoon updating the web site with fresh offerings from our regional news partners up and down the West Coast.



■ **Geoffrey Riley** (me) just began his fifth year as the full-time host of *The Jefferson Exchange*. In addition to conducting the interviews on the *Exchange*, I spend the balance of my day researching the topics and guests of future editions of the program, discussing segment ideas with Charlotte, editing Liam’s features, and writing and collecting materials for the web page and social media.

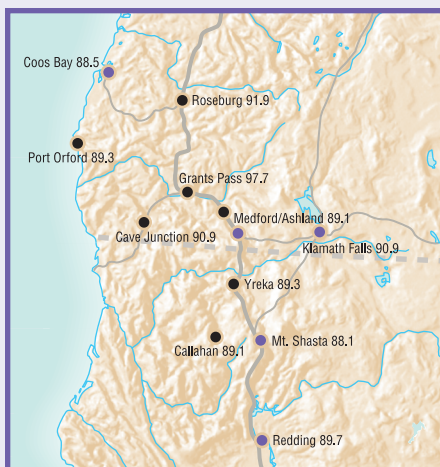




# PROGRAM GUIDE

## Rhythm & News

www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

### Monday through Friday

5:00am Morning Edition  
9:00am Open Air  
3:00pm Q  
4:00pm All Things Considered  
6:00pm World Café  
8:00pm Undercurrents  
(Modulation Fridays 8–10pm)  
3:00am World Café

### Saturday

5:00am Weekend Edition  
10:00am Wait Wait... Don't Tell Me!  
11:00am Car Talk  
12:00pm Radiolab  
1:00pm Q the Music  
2:00pm E-Town  
3:00pm Mountain Stage  
5:00pm All Things Considered

6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues  
12:00am Undercurrents

### Sunday

5:00am Weekend Edition  
9:00am The Splendid Table  
10:00am This American Life  
11:00am The Moth Radio Hour  
12:00pm Jazz Sunday  
2:00pm American Routes  
4:00pm TED Radio Hour  
5:00pm All Things Considered  
6:00pm The Folk Show  
9:00pm Folk Alley  
11:00pm Mountain Stage  
1:00am Undercurrents

Between Barbara's regional casts, the long-form interviews of the *Exchange*, and Liam's reports in *Morning Edition*, we are able to cover the news in a variety of ways and depths.

But make no mistake: this is still intended to be coverage of issues, not events. At 3.5 full-time staffers, we are NOT the local equivalent of the *New York Times*. And we believe in using the time allowed by our primary venues, *Morning Edition* and *The Jefferson Exchange*, to explore issues in great detail. You will generally not hear about car wrecks or other "breaking news" items on JPR News. But if somebody bombs the district attorney's office (as happened in Medford), we now have the tools to keep you informed (and we did).



An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Maria Kelly, Eric Teel, and Paul Gerardi.

Weekdays 9AM — 3PM  
Jefferson Public Radio's Rhythm & News Service & [www.ijpr.org](http://www.ijpr.org)



# PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

## Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSR 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/COOS BAY

**KZBY 90.5 FM**  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

5:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Played in Oregon  
3:00pm Car Talk  
4:00pm All Things Considered

5:00pm New York Philharmonic  
7:00pm State Farm Music Hall

## Sunday

5:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm Keeping Score  
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

Feb 3 M Albrechtsberger\*: Partita for Harp and Orchestra  
Feb 4 T Hovhaness: *Lousadzak*  
Feb 5 W Verdi: 'Willow Song...Ave Maria' from *Otello*  
Feb 6 T Haydn: Cello Concerto in D major  
Feb 7 F Borodin: String Quartet No. 2  
Feb 10 M Hanson: Suite from *Merry Mount*

Feb 11 T Rachmaninoff: *Trio Élegiaque No. 1*  
Feb 12 W Gershwin: *Rhapsody in Blue*  
Feb 13 T Sor\*: *Fantaisie Élegiaque*  
Feb 14 F Berlioz: Love Scene from *Roméo et Juliette*  
Feb 17 M Edward German\*: *Theme and Six Diversions*  
Feb 18 T Deems Taylor: *Jabberwocky and The White Night*  
Feb 19 W Boccherini\*: Symphony No. 5 in B

flat major  
Feb 20 T Debussy: *Iberia*  
Feb 21 F Bach: Cantata No. 82  
Feb 24 M Grieg: *Peer Gynt Suite No. 1*  
Feb 25 T Tchaikovsky: *Francesca da Rimini*  
Feb 26 W George Walker: *Address for Orchestra*  
Feb 27 T Parry\*: *An English Suite*  
Feb 28 F Rossini\*: *Tema Originale*

### Siskiyou Music Hall

Feb 3 M Mendelssohn\*: Piano Trio No. 1  
Feb 4 T Glazunov: Symphony No. 8  
Feb 5 W de Beriot: Violin Concerto No. 3  
Feb 6 T Ries: Notturmo No. 2  
Feb 7 F Stenhammar\*: Symphony No. 1  
Feb 10 M Beethoven: Septet in E flat major  
Feb 11 T Hovhaness: *Loon Lake*  
Feb 12 W J. L. Dussek\*: Grand Sonata in E flat major  
Feb 13 T Korngold: Symphony in F sharp  
Feb 14 F Schubert: *Trout Quintet*  
Feb 17 M Vieuxtemps\*: Violin Concerto No. 3  
Feb 18 T Louise Farrenc: Nonette for Strings & Winds  
Feb 19 W Gyrowetz\*: Symphony No. 1, Op. 12  
Feb 20 T Czerny\*: Symphony No. 6  
Feb 21 F Delibes\*: *Sylvia, Act I*  
Feb 24 M Handel\*: *Water Music*



A scene from Dvořák's *Rusalka* with Renée Fleming in the title role.



● **AM Transmitters** provide extended regional service.

● **FM Transmitter**

● **FM Translators** provide low-powered local service.

### Stations

**KSIK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

### Translators

Klamath Falls  
90.5 FM  
91.9 FM

### Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am The Takeaway  
11:00am Here & Now  
1:00pm The World  
2:00pm To the Point  
3:00pm Fresh Air  
4:00pm On Point  
6:00pm Fresh Air (repeat)  
7:00pm As It Happens  
8:00pm The Jefferson Exchange (repeat of 8am broadcast)  
10:00pm BBC World Service

### Saturday

5:00am BBC World Service  
8:00am World Link  
9:00am Day 6  
10:00am Living On Earth  
11:00am Science Friday  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion  
5:00pm To the Best of Our Knowledge  
7:00pm BBC World Service

### Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am TED Radio Hour  
11:00am On The Media  
12:00pm A Prairie Home Companion  
2:00pm Backstory  
3:00pm Le Show  
4:00pm Travel with Rick Steves  
5:00pm This American Life  
6:00pm Fresh Air Weekend  
7:00pm BBC World Service

Feb 25 T Mozart: Symphony No. 36, "Linz"  
Feb 26 W Reicha\*: Wind Quintet No. 5, Op. 99  
Feb 27 T Brahms: Piano Concerto No. 1  
Feb 28 F Rubinstein: Symphony No. 5 in G minor

## Metropolitan Opera

February 1 - **Madama Butterfly**

by Giacomo Puccini

Philippe Auguin, conductor; Amanda Echaz, Elizabeth DeShong, Bryan Hymel, Scott Hendricks

February 8 - **Rusalka**

by Antonin Dvořák

Yannick Nézet-Séguin, conductor; Renée Fleming, Emily Magee, Dolora Zajick, Piotr Beczala, John Relyea

February 15 - **Die Frau Ohne Schatten**

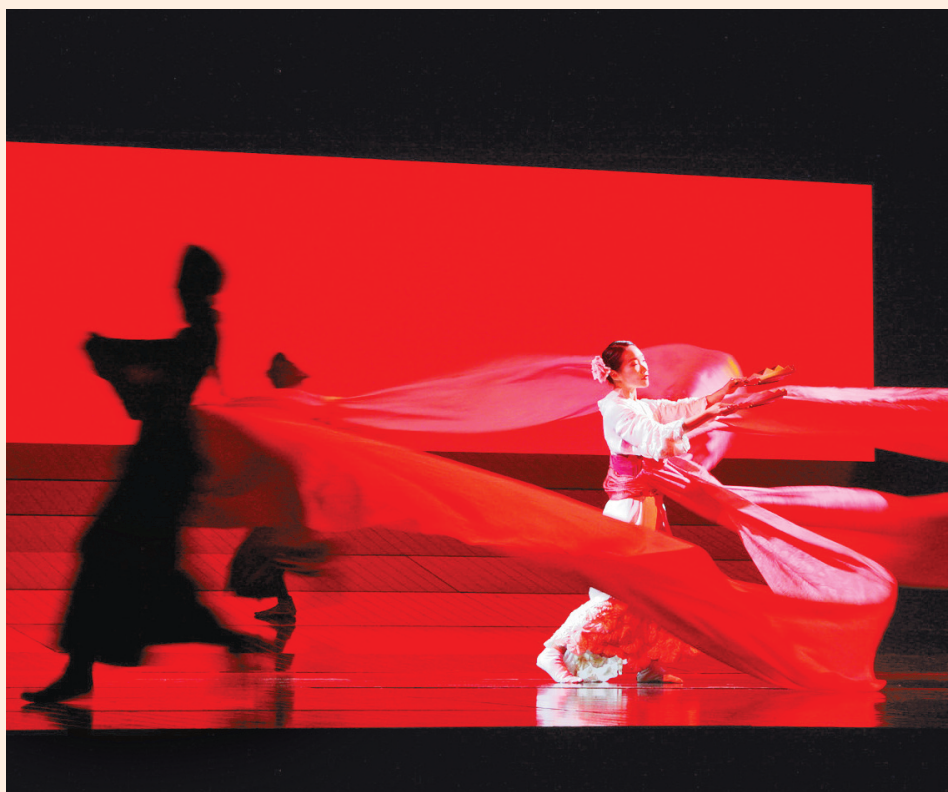
by Richard Strauss

Vladimir Jurowski, conductor; Anne Schwanewilms, Christine Goerke, Ildikó Komlósi, Torsten Kerl, Johan Reuter

February 22 - **Der Rosenkavalier**

by Richard Strauss

Edward Gardner, conductor; Martina Serafin, Elina Garanca, Mojca Erdmann, Eric Cutler, Hans-Joachim Ketelsen, Peter Rose



A scene from Puccini's *Madama Butterfly*.

PHOTO: KEN HOWARD/METROPOLITAN OPERA



For more information about arts events,  
visit our online Events Calendar  
at [www.ijpr.org](http://www.ijpr.org).

# ARTSCENE

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd.,  
Ashland, OR 97520 or to [jprartsce@gmail.com](mailto:jprartsce@gmail.com)  
**February 15 is the deadline for the April issue.**

## ROGUE VALLEY

### Theater

◆ Oregon Shakespeare Festival opens its 2014 Season with 11 plays/3 theaters:

In the Angus Bowmer Theatre

- *The Tempest* Feb 14–Nov 2
- *The Cocoanuts* Feb 16–Nov 2
- *The Sign in Sidney Brustein's Window* Feb 15–Jul 3
- *A Wrinkle in Time* Apr 16–Nov 1
- *The Great Society* Jul 23–Nov 1

In the Thomas Theatre

- *The Comedy of Errors* Feb 20–Nov 2
- *Water by the Spoonful* Mar–Nov 2
- *Family Album* Jul 1–Aug 31

On the Allen Elizabethan Theatre stage

- *Richard III* Jun 3–Oct 10
- *Into the Woods* Jun 4–Oct 11
- *The Two Gentlemen of Verona* Jun 5–Oct 12

OSF also presents: Preface *Into the Woods* Jun 18–Aug 29 and Preface *Richard III* Jun 17–Aug 31 in Carpenter Hall. Check the Box Office for information on Backstage tours, The Green Show, Festival Noons, lectures, and other events. Located at 15 S. Pioneer St., Ashland. (541)482-4331 1(800)219-8161 [www.osfashland.org](http://www.osfashland.org)

◆ Craterian Performances presents:

- Feet Don't Fail Me Now Rhythmic Circus on Feb 1
- DRUM TAO Phoenix Rising on Feb 5
- Late Nite Catechism 3 'Til Death Do Us Part on Feb 8
- Drew Carey on Feb 14
- Rogue Valley Chorale Live at the Crate! on Feb 15 at 7:30 pm & Feb 16 at 3 pm
- Fireworks Ensemble American Tapestry on Feb 20
- Youth Symphony of So. Oregon on Feb 22

Except for Feb 15 matinee, all performances begin at 7:30 pm. Located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

◆ Oregon Cabaret Theatre presents *Double Trouble*, musical farce written by Bob & Jim Walton, Feb 7 thru Mar 30 with Previews Feb 5 & 6. Performances Thurs–Sun at 8 pm and Sun Brunch Matinees at 1 pm. First & Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com/season.html](http://www.oregoncabaret.com/season.html)

◆ So. Oregon University Department of Performing Arts/Theatre Arts presents *Charlie and the Chocolate Factory* by Richard R. George, based on Roald Dahl's novel, directed by Alina Cenal, Feb 21 thru Mar 9. Also, *Arms and the Man* by George Bernard Shaw, directed by Jackie Apodaca, Feb 27 thru Mar 9. At the Theatre Arts building on So. Mountain Ave., Ashland. (541)552-6348 [www.sou.edu/performingarts](http://www.sou.edu/performingarts)



The Siskiyou Music Project kicks off its 2014 concert series with Brazilian guitar master Diego Figueiredo on February 19 at Paschal Winery

◆ Camelot Theatre continues its presentation of *Driving Miss Daisy* thru Mar 2. Show times: Previews Wed & Thu 8 pm; Evenings Wed – Sun 8pm; Matinees Sundays at 2:00 pm. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

### Music

◆ So. Oregon University Dept. of Performing Arts/Music presents:

- SOU High School Honor Band on Feb 1 at 5 pm
- SOU Cascade Clarinet Consort with guest Firebird Wind Trio on Feb 24 at 7:30 pm
- SOU Brass Ensembles on Feb 26 at 7:30 pm

All performances in SOU Music Recital Hall on S.

Mountain Ave., Ashland. (541)552-6348  
[www.sou.edu/performingarts](http://www.sou.edu/performingarts)

◆ St. Clair Productions presents 3 concerts:

- Legends of the Celtic Harp on Feb 1
- Bill Evans: The Banjo in America on Feb 7
- Holly Near and the Peace Becomes You Band on Feb 15

All shows begin at 8 pm at the Unitarian Fellowship, 87 4th St., Ashland. Tickets available online or at the Music Coop. (541)535-3562 [www.stclairevents.com](http://www.stclairevents.com)

◆ Music at St. Mark's presents the Halcyon Trio Oregon on Feb 2 at 3 pm. Featuring soprano, Jackie Van Paepegghem, trumpeter Joan Haaland Paddock, and pianist/organist Debra Huddleston, in music which spans a millennium. Concert is free and a reception follows. St. Mark's Episcopal Church, 140 N. Oakdale (at 5th St.), Medford. (541)821-0977 [www.stmarks-medford.org](http://www.stmarks-medford.org)

◆ Chamber Music Concerts presents Concert IV ATOS Trio:

- Feb 14 at 7:30 pm Evening Series: *Bohemia, 19th Century*
- Feb 15 at 3:00 pm Matinee Series: *D'un matin de printemps (A Spring Morning)*

Pre-Concert Lectures one hour before every performance in the SOU Choir Rm. All performances So. Oregon University Music Recital Hall, Ashland. (541)552-6154 [www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org)

◆ Jefferson Baroque Orchestra presents the Winter Showcase Concert: Monteverdi Songs & Madrigals on Feb 16 at 3 pm at 1st Congregational Church, 817 Siskiyou Blvd., Ashland. (541)683-6648 [www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)

◆ The Historic Rogue Theatre presents Hot Tuna and David Lindley in concert on Feb 16 at 8 pm. Located at 143 SE H St., Grants Pass. (541)471-1316 [www.roguetheatre.musictoday.com](http://www.roguetheatre.musictoday.com)

◆ The Siskiyou Music Project kicks off its 2014 concert series with Brazilian guitar master Diego Figueiredo on Feb 19 at Paschal Winery as part of



Craterian Performances presents Fireworks Ensemble American Tapestry on February 20.





St. Clair Productions presents 3 concerts this month: Legends of the Celtic Harp on February 1, Bill Evans - The Banjo in America on February 7, and Holly Near & the Peace Becomes You Band on February 15.

its Jazz in the Vineyard Series. Located in Talent. (541)488-3869 [www.siskiyoumusicproject.com](http://www.siskiyoumusicproject.com)

◆ Rogue Valley Symphony presents Masterworks Series – Concert IV

- Feb 28 at 7:30 pm at So. Oregon University Music Recital Hall, Ashland
- Mar 1 at 7:30 pm at Craterian Theatre, Medford
- Mar 2 at 3:00 pm at Grants Pass Center for Performing Arts

Featuring Schubert: Symphony No. 3; Stravinsky: Symphonies of Wind Instruments; Tchaikovsky: Piano Concerto No. 1. Alexander Tutunov, piano. Conductor Martin Majkut will give a free concert talk one hour before each performance. RVS Box Office: 1250 Siskiyou Blvd., Ashland. (541)552-6354 [www.rvsymphony.org](http://www.rvsymphony.org)

### Events/Exhibitions

◆ Schneider Museum of Art continues its presentation *Home: Shelter and Habitat in Contemporary Art* thru Mar 15. This Premier Exhibition for 2014 includes works of sculpture, photography, mixed media, and paint. The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 [www.sou.edu/sma/upcoming.html](http://www.sou.edu/sma/upcoming.html)

◆ Rogue Gallery & Art Center continues its presentation “The Women of Ambus: Working in the Empty Spaces” Main Gallery thru Feb 14. Also in the Main Gallery works of RCC Faculty Feb 21 thru Mar 21 with a Reception Feb 21 at 8 pm. In the Community Gallery: the works of Yeh Fei Pai Feb 7 thru 28 with a Reception Feb 21 5-8 pm. The Berryman Gallery features the works of Cammy Davis Feb thru Mar. with a Reception Mar 21. Call regarding classes. Located at 40 S. Bartlett St., Medford. (541)772-8118 [www.roguegallery.org](http://www.roguegallery.org)

◆ Wiseman Gallery presents works of Maria Shell “The Art of the Grid” medium: machine stitched textiles, Feb 5 thru 28. Located on the Redwood Campus of Rogue Comm. College in Grants Pass. (541)956-7241 [www.roguecc.edu/galleries/wiseman](http://www.roguecc.edu/galleries/wiseman)

◆ FireHouse Gallery presents works of Karen Stinnett “Small Prints Retrospective 1980-2012” medium: etching, Feb 26 thru Mar 22. Also, works of O. Gustavo Plascencia “Transitions” photo-constructions, continues thru Feb 22. Located in the Historic City Hall at H and 4th Sts., Grants Pass.



Through February 15, Coos Art Museum features Garden Party: Parallel Encounters in its Mabel Hansen Gallery. (“Primo Vera” Jon Leach and Holly Werner)

(541)956-7489 [www.roguecc.edu/galleries/firehouse](http://www.roguecc.edu/galleries/firehouse)

◆ Grants Pass Museum of Art continues its monthly:

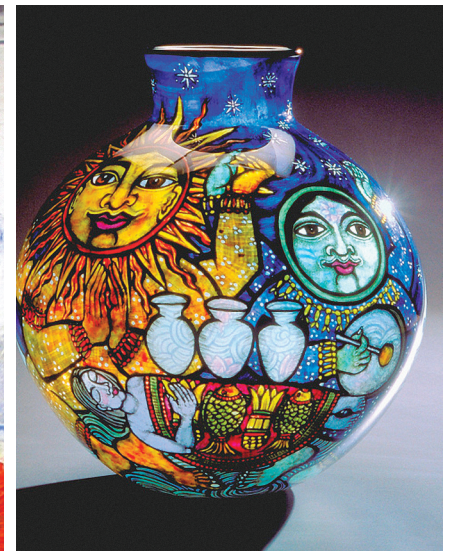
- First Friday on Feb 7 from 5-9 pm
- Life Drawing on Feb 12 from 7-9 pm
- Second Friday Poetry on Feb 14 from 7-9 pm
- “Black, White, and the Blues” Silent and Live Auction. Call for time.
- “Jurors’ Choice” 2013 Rogue Valley Biennial Jurors’ 3 Favorites Feb 19-Mar 28

Located at 229 SW G St., Grants Pass. (541)479-3290 [www.gpmuseum.com](http://www.gpmuseum.com)

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)



“Playing with Fire: Glass Art in the Pacific Northwest” runs through February 15 at the Coos Art Museum. (Cappy Thompson – “The Courtship of the Sun and the Moon,” Vitreous enamels reverse painted on glass)

### Other Events

◆ JPR’s 33rd Annual Wine Tasting & Silent Auction will be held Feb 13 from 6-9 pm at the Historic Ashland Springs Hotel in downtown Ashland. Tickets are available online at the JPR Store and by calling 1(800)782-6191 You can also visit Ashland Food Coop and pick up tickets in person! [www.sagepayments.net/eftcart/products.asp?M](http://www.sagepayments.net/eftcart/products.asp?M)

◆ 38th Annual 4th of July Run – Logo Design Contest is open for submissions. Ashland Parks & Recreation is looking for an artist to design the logo for the 4th of July Run. If your artwork is selected you will win \$150, free t-shirts featuring your design and the pride of seeing your work in multiple mediums. Submissions are due no later than Mon Mar 3, 2014. The winner will be notified by Fri Mar 7, 2014. For guidelines, additional information and to see logos from events past, please visit [www.ashland.or.us/JulyRun](http://www.ashland.or.us/JulyRun)

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## OREGON AND REDWOOD COAST

### Theater

◆ Chetco Pelican Players presents "The Clumsy Custard Horror Show" directed by Ariel Farris, Feb 7, 8, 9, 14, 15, 16, 21, 22, and 23. Chetco Playhouse, 1240 Chetco Ave., North end of Brookings. (541)469-1877 [www.chetcopelicanplayers.org](http://www.chetcopelicanplayers.org)

◆ Mendocino Theatre Company presents "Other Desert Cities" by Jon Robin Baitz, and directed by Bob Cohen, Feb 27 thru Apr 6. Located at 45200 Little Lake St., Mendocino. (707)937-4477 [www.mendocinotheatre.org](http://www.mendocinotheatre.org)

### Music

◆ Pistol River Concert Association presents singer and guitarist, Chuck Pyle in concert Feb 15 at 8 pm. Earlier on the same day, the artist will teach a song writing class at the Writers' Conference. Located at 24194 Carpentryville Rd., Pistol River. (541)247-2848 [www.pistolriver.com](http://www.pistolriver.com)

◆ Friends of Music presents Atos Trio, featuring violin, cello, and piano, on Feb 16. Call for time and tickets. Seventh Day Adventist Church, 102 Park Ave., Brookings. (541)469-7625 [www.brookingsharborfriendsofmusic.com](http://www.brookingsharborfriendsofmusic.com)

### Exhibitions

◆ Humboldt Arts Council and the Morris Graves Museum present the following:

- Anderson Gallery: Melissa Gwyn: *Paintings and Works on Paper* thru Feb 16
- Knight Gallery: John W. Wood: *Considering Orange* thru Feb 16
- Youth Gallery: 4th Annual Redwood Coast Peace through Poetry & Art

The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0240 [www.humboldtarts.org](http://www.humboldtarts.org)

◆ Coos Art Museum continues its presentation of the following exhibitions and events:

In the Maggie Karl, Perkins, and Vaughan Galleries:

- *PLAYING WITH FIRE: Glass Art in the Pacific NW* to Feb 15
- In the Uno Richter Atrium Gallery:
- *Hawthorne Family Works* to Feb 15

In the Mabel Hansen Gallery:

- *Garden Party: Parallel Encounters* to Feb 15
- In the Clare Wehrle Community Gallery:
- *The Geometric Fantasias of George Espinoza* to Feb 15

Coos Art Museum located at 235 Anderson Ave., Coos Bay. (541)267-3901 [www.coosart.org](http://www.coosart.org)

◆ Trinidad Museum presents Lee Taylor Walashek's Landscape Paintings and J. Goldsborough Bruff Sketches thru Winter 2013. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 [www.trinidadmuseum.org](http://www.trinidadmuseum.org)

## ROSEBURG/EUGENE

### Theater

◆ Umpqua Actors Community Theatre continues its presentation *A Little Piece of Heaven*, directed by Martin Follse and written by Matthew Carlin, thru Feb 23. Betty Long Unruh Theatre, 1614 W. Harvard Ave., Roseburg. (541)673-2125 [www.umpqua-actors.com](http://www.umpqua-actors.com)

◆ Umpqua Community College Fine Arts Theatre Dept. presents *Romeo and Juliet*:

- Feb 14, 15, 21, 22 at 7 pm
- Feb 16, 22 at 2 pm
- Feb 18, 20 at 11 am STUDENT

Centerstage Theatre on the campus of UCC, 1140 Umpqua College Rd., Roseburg. (541)440-7700 [www.riverhawk-web.com/events/calendars/fine-arts-events/](http://www.riverhawk-web.com/events/calendars/fine-arts-events/)

### Music

◆ Umpqua Community College Music Dept. presents Jazz in Jacoby on Feb 6 at 7:30 pm. Jacoby Auditorium on the campus of UCC, 1140 Umpqua College Rd., Roseburg. (541)440-4693 <http://riverhawk-web.com/events/calendars/fine-arts-events/>

◆ Historic McDonald Theatre presents Hot Tuna David Lindley on Feb 17. Doors open at 7 pm & show starts at 8 pm. Located at 1010 Willamette St., Downtown Eugene. 1(800)992-8499 [www.mcdonaldtheatre.com](http://www.mcdonaldtheatre.com)

### Exhibitions

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., presents UCC Faculty Showcase Feb 13-Mar 13. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 [riverhawk-web.com/events/calendars/fine-arts-events](http://riverhawk-web.com/events/calendars/fine-arts-events)

## NORTHERN CALIFORNIA

### Theater

◆ Riverfront Playhouse continues its presentation "2 ACROSS, a Comedy of Crosswords and Romance" written by Jerry Mayer and directed by

Kay Overbay, weekends to Feb 15. Showtimes: Fri and Sat 7:30 pm and Sun 2 pm. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 [www.riverfrontplayhouse.net](http://www.riverfrontplayhouse.net)

### Music

◆ The Historic Cascade Theatre Performance Series presents:

- An Intimate Evening with Lonestar on Feb 8 at 7:30 pm
- True Blues on Feb 14 at 7:30 pm
- Bill Cosby on Feb 21 at 7 pm
- Zuma Zuma on Feb 22 at 7:30 pm
- A Tribute to Ella Fitzgerald on Feb 25 at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)



PHOTO: STEVEN HABERLAND

Chamber Music Concerts presents the ATOS Trio February 14 and 15 at the Southern Oregon University Music Recital Hall.



Liberty Arts in Yreka dishes up a mélange of styles and media for its 6th Annual Members Show Liberty Chowder set to open on Friday, February 21.



## Exhibitions

◆ Liberty Arts dishes up a mélange of styles and media for its 6th Annual Members Show *Liberty Chowder* set to open with a Reception on Feb 21 from 5-7 pm. This year's homespun recipe promises a unique blending of a variety of sizes, subjects, and styles by Liberty Arts members, artists of all disciplines who create a visually delicious Chowder. Located at 108 W. Miner St., Yreka. (530)842-0222 [www.libertyartsyreka.org](http://www.libertyartsyreka.org)

◆ Turtle Bay Exploration Park continues its presentation in the museum: *Sin in the Sagebrush*, examining the lives of those who sought opportunity, fortune and community on the Western frontier, thru Feb 9.

*Good Dog: Art of Man's Best Friend* continues thru Apr 27. *Native Baskets from Northern California* presented thru Apr 20. *The Big Adventure* featured Feb 1 thru Apr 27. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 [www.turtlebay.org](http://www.turtlebay.org)

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountyhistoricalsociety.org](http://www.siskiyoucountyhistoricalsociety.org)

## KLAMATH

### Theater

◆ The Linkville Players continue its presentation of Robert Harling's serio-comic drama *Steel Magnolias*, directed by Laura Allen, thru Feb 8. Fri and Sat at 7:30 pm; Sunday matinee on Feb 2 at 2 pm. Located at 201 Main St., Klamath Falls. (541)205-4395, Ext. 3 [www.linkvilleplayers.org](http://www.linkvilleplayers.org)

◆ Ross Ragland Theater presents the following concerts and events:

- 10th Annual Red Tie Romp on Feb 8 at 5:30 pm
- Monday Night at the Movies: *Dead Poets Society* at 7 pm
- The Coats on Feb 21 at 7:30 pm

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE [www.rrtheater.org](http://www.rrtheater.org)

### Music

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 [www.klamathblues.org](http://www.klamathblues.org)

## Exhibitions

◆ The Klamath Art Gallery presents "Celebration of Birds Invitational" Feb 2-23. Opening Reception: Feb 2 noon to 4 pm. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 [www.klamathartgallery.blogspot.com](http://www.klamathartgallery.blogspot.com)

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 [favellmuseum@gmail.com](mailto:favellmuseum@gmail.com)



Redding's Historic  
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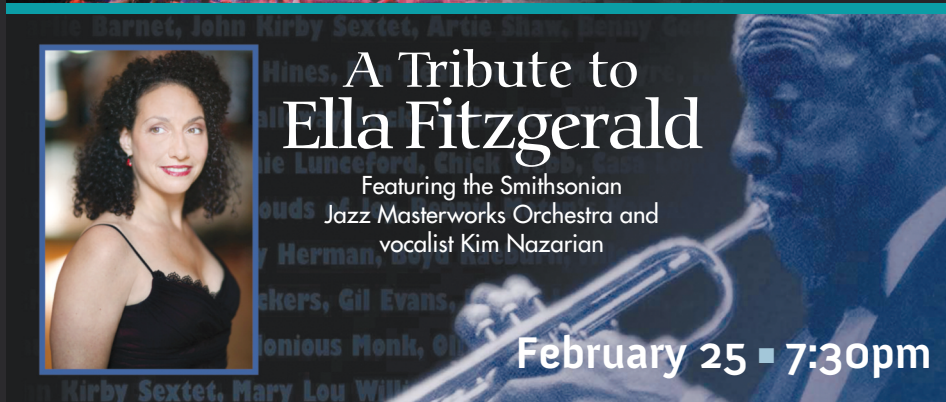
**TRUE BLUES**  
February 14 • 7:30pm



**Bill Cosby**  
February 21 • 7pm & 9pm



**ZUMA ZUMA**  
February 22 • 7:30pm



A Tribute to  
**Ella Fitzgerald**  
Featuring the Smithsonian  
Jazz Masterworks Orchestra and  
vocalist Kim Nazarian  
February 25 • 7:30pm



**BRAVA! OPERA THEATER**

*and James M. Collier Young Artist Program*

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Celebrating the 100th anniversary of Benjamin Britten's birth, *The Turn of the Screw*, is set in the Victorian era and regarded by many as the finest of his stage works.

Based on a Henry James novel, Britten's last chamber opera tells the tale of a young governess who accepts a job caring for two children on a bucolic country estate.

When ghosts of the former governess and man servant begin to appear, their peaceful existence is shattered and turns into a chilling struggle for the lives of the children.

The opera will be performed in English and will feature a richly talented national cast of professional opera singers and instrumentalists.

# The Turn of the Screw



by Benjamin Britten

**Camelot Theatre 101 Talent Avenue, Talent**  
**Thursday & Friday March 6 & 7, 8:00pm**  
**Sunday March 9, 3:00pm, 2014**

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